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and

Kirkus Reviews

Wednesday, May 26, 2010

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Turning Browsers into Buyers

The Worldview from IDPF 2010

BY EDWARD NAWOTKA

Conversations about publishing during these contentious times tend to begin and end with the "digital question." And, while in previous years at BEA there was growing angst that digital publishing was a sinkhole threatening to swallow the industry, confidence is growing as publishers, distributors and marketers are finding solutions to the key questions of how to attract readers, and how to convert them from browsers into buyers.

Sometimes, the solutions are so simple as to seem almost elementary: "What we believe is that you use readers to find readers, and content to sell content," said Tyler Ruse, senior director of solution consulting for LibreDigital, an e-book conversion and promotion company based in Austin, Texas, during a morning session at the IDPF Digital Book world conference that took place yesterday.

Audience at the IDPF Digital Book Conference (Photo: Ben Papaleo)

Citing his company's work with Millsandboon.co.uk—the UK e-book subsidiary of Harlequin—Ruse noted that with something as simple as implementing "book previews" into the site, they have seen a 16% conversion from "browsers to buyers" over the past 12 months.

While romance is also seen as something of an exception, since it is a clearly defined market with ravenous readers, much the same can be said for the manga market, particularly in a country *(continued on page 3)*

Global Market Forum: Who Will Buy Spain's New E-books?

BY EMILY WILLIAMS

As the Spanish publishers get ready to unveil their digital platform, Libranda, later this week, BEA convened a panel to discuss the Spanish book market in the US and the potential for new Spanish e-books to reach readers here. Ediciona's Arantxa Mellado, moderated a lively debate between Patricia Arancibia, Spanish book buyer for Barnes & Noble, and Planeta CEO Jesús Badenes, with Larry Bennett from Baker & Taylor playing the distributor's part of peacemaker.

Spain's new Libranda platform is designed to work as a distributor, selling e-books exclusively through booksellers rather than direct to consumers, a model Badenes says they will extend country by country to the rest of the Spanish- *(continued on page 13)*

Shanda Brings Chinese-style E-publishing to the US

BY WENGUANG HUANG

Shanda Literature Ltd (SDL), one of China's largest online publishers of reader-generated literary works, is planning to set up a US subsidiary in San Francisco and launch or acquire an English-language literary website that specifically targets mainstream American writers and readers.

Hongli Zhou, SDL's chief copyright officer (CCO), told *Publishing Perspectives* the US expansion is part of the company's global development strategy. "We want to test our unique business model in the US which is a mature and important market for digital publishing and a leader in the global publishing industry," said Zhou. "We hope to create an open and culturally-appropriate literary platform that features diverse literary styles and values, and appeals to a cross section of the American public."

SDL also intends to bring English translations of popular Chinese fiction to Western readers through its US site.

Shanda COO Hongli Zhou (third on the left) and CEO Hou Xiaoqiang (second on the right)

"We'll provide a valuable channel for American readers to access the best Chinese contemporary fictions in China and at the same time enable Chinese writers to enter the Western market." At the moment, SDL is working with US consultants to conduct further market research.

At present, SDL operates six literary Web sites in China. Writers can register with Shanda and post their work on any of the six sites they choose. Readers accessing the sites can read the first half of a book for free and then pay a small charge for the rest of a book. The company splits the profits with the author.

Collectively, Shanda claims a database of three million user-generated titles. In all, some 930,000 writers have contributed to Shanda's sites. For titles that attract the most number of readers, Shanda works to publish them as traditional books and then adapt them for other types of media, such as films, cartoons or games.

Acknowledging the differences in culture as well as the publishing environment between China and the US, Zhou notes that Shanda's US subsidiary will be managed by Chinese executives and technical staff who are well versed in the Shanda operations, and will hire local editors, managers, engineers and sales people who are experts on the US market.

Citing the American National Basketball Association's success making inroads into China, Zhou is confident that the Shanda's commercial model will work well in the US. "All good things will eventually be accepted, no matter where they are," he said.

EVENT: Zhou will discuss the Shanda business model at a session entitled "Bringing Literature Online and Comparing Experiences between China and the US," on Wednesday, May 26 from 2:00 to 3:00 pm, in Room 1E02.

Content Meets Technology in Frankfurt

BY HANNAH JOHNSON

It's fair to say that digitization and technology represent an rapidly growing part of publishing books.

Japanese publishers have formed an Electronic Book Publishers Association of Japan, and American publishers reported a 252% increase in e-books sales for the first quarter of 2010. Spain, Germany and France have created national e-book distribution platforms that integrate with booksellers' Web sites, and familiarity with social media is fast becoming a required skill.

And behind all of this innovation coming out of publishing houses are technology companies that enable publishers to produce and manage content across multiple formats, integrate other types of media, and create consumer products.

This year, the Frankfurt Book Fair will introduce a new exhibition platform, Hot Spots, designed specifically for technology companies operating in the publishing space. With Internet access, LCD displays and a stage for product demos and presentations, Hot Spots showcase the companies and innovations that help publishers capitalize on growing digital opportunities.

Six different Hot Spots will each have a different thematic focus based on issues surrounding digital content production, management and delivery. The Hot Spots will be strategically positioned throughout the Frankfurt fairgrounds and facilitate effective communication and business development between publishers and Hot Spot exhibitors.

- Devices - Hall 8.0
- Mobile - Hall 6.0
- Information Management - Hall 4.2
- Publishing Services - Hall 4.0
- Literature & Special Interest - Hall 3.1
- Education - Hall 4.2

For more information or to become an exhibitor at Frankfurt Hot Spots, visit www.book-fair.com/hot-spots or stop by the Frankfurt Book Fair booth (#2341) at BEA.

Big Ideas from Paul Saffo

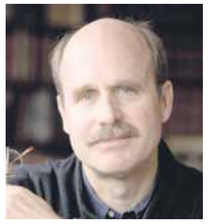
Futurist and Stanford University professor Paul Saffo will be lecturing at the newly re-christened Yale Publishing Course later this summer. As a long-time industry observer, he notes four things publishers can do now to improve their prospects in an increasingly digital future.

Learn from Earlier Disruptive Technologies:

"Look at the period of television, from about 1951 to 1964. ," says Saffo. "You'll find that something as simple as the introduction of remote control forced TV producers to completely re-imagine the way they told stories in programs. Suddenly, they had to find a way to hook viewers. History doesn't repeat itself, but sometimes it rhymes."

Dont' Lay Off the Wrong People

Publishers, like many industries, stick to the convention of "last in, first out." "But these young people are the one's who know the Internet and digital technology better than anyone, making them indispensable," says Saffo. "I don't think the big publishers have fired their CEOs fast enough."



Mentoring Up:

"Take your newest hires with the best skills and pair with an executive and given the task of tutoring him or her to use the new digital tools, whatever they may be. Then, test the executive and the resulting grade then goes into the employee file of—not the executive—but of the new hire."

Innovate from the Outside:

Rather than rewarding existing employees with perks like their own imprint, publishers need to look to small start-up publishing companies and form partnerships instead, which is cheap, efficient and introduces new ideas. "It works for the tech industry and it will work for publishing too," he says.

For more information about the Yale Publishing Course, visit publishing-course.yale.edu.

- Interviewed by Edward Nawotka

"Reading Happens Everywhere": IDFP Conference cont'd

(continued from page 1)

like Japan. Speaking at the same IDPF session on the "Global Digital Book Community," Daihei Shiohama, head of international business for Voyager, the leading Japanese e-book retailer, pointed out that the e-book market in Japan was valued at some $600 million per year—double that of the United States. "A full 80% of sales were to cell phone users and the e-books bought primarily by women in their 20s," he noted, acknowledging that "Japan is uniquely ahead of the world in this regard and manga is uniquely suited to reading on mobile phones." A key component of Voyager's strategy has been to think of every screen, from computers to those on video cameras, as a potential place for people to read.

"Reading happens everywhere," said Michael Tamblyn, executive vice president for content, sales and merchandizing for Kobo—the Canadian e-bookseller. On the face of it, it's an obvious statement, but Tamblyn was quick to point out that this doesn't just mean devices, but geography as well. Taking just a single day of sales for Kobo e-books, Tamblyn said the company had delivered e-books to readers in more than 170 countries, including one title to Vanuatu.

"The company was built from the ground up to respect foreign rights," he said, and accordingly they now do business with 200 countries, including work with key retailers, such as Borders in the United States. Kobo offers books in six locally denominated currencies and, contrary to the perception that e-booksellers can be mavericks who flaunt convention, they collect tax. All this translates into a company able to cater to a genuinely global book buying market—something that the large conglomerate publishers, many of whom continue to struggle with relinquishing legacy models for new ones, must acknowledge is the way forward.

If digital does anything, it pools readers from around the world into one giant community. The important point of this isn't so much that "readers are everywhere," but that publishers, booksellers, and digital service providers the world over are on equal footing and have an opportunity to take advantage of the vast global marketplace.

Rather than a sinkhole, digital publishing is proving to be a portal transporting publishing into a brave new world.

"Hit Like a Fist": CEOs on the Digital Age

BY KAREN HOLT

Power agent Esther Newberg spiced up Tuesday morning's blandly titled event, "CEO Panel: The Value of a Book," repeatedly shooting pointed comments and questions at the rest of the panel, which included executives from three major publishing companies.

She began by challenging publishers to explain why they're not paying higher royalties on e-books. She was not satisfied when panelists answered by pointing out that each publisher has its own policy.

"At some point, we're going to have to go public and say who's giving what. And some of you are going to look bad," Newberg said. Later, when panelist Bob Miller, group publisher of Workman Publishing, said publishers need to be ready to take advantage of a changing market, Newberg commented, "That would be a first." She went on to say that because of the industry's failure to anticipate the effects of digital publishing, "This hit us like a fist." Even before the verbal zingers, Newberg, wearing a summery pink dress, made a striking visual contrast to the rest of the panel--six men in ties and dark suits.

Like Newberg, panelist, Scott Turow, novelist and president of the Authors Guild, had a barbed question for his fellow panelists. "Why did you publishers ever agree to let e-books be available at the same time as the hardcover?"

Moderator Jonathan Galassi, president of Farrar, Straus & Giroux, agreed, saying, "It was a mistake to ever let Amazon put out e-books simultaneously and have them priced that way." He predicted e-books will hurt sales of their low-priced competitor, the paperback. Newberg's more dire forecast: "The paperback's going to go bye-bye."

Penguin Group CEO David Shanks disagreed, maintaining that beach goers will still want to pack a paperback instead of exposing their $300 e-reading device to the sand and surf.

For his part, Turow seemed more concerned with what e-books would do to the higher-ticket format. "It's lamentable that the hardcover book is…that you guys gave up its market prominence," he said.

> "The paperback's going to go bye-bye."
>
> - Esther Newberg, literary agent, International Creative Management

But all the hand-wringing about format is misguided, according to panelist Oren Teicher CEO of the American Booksellers Association, who said the industry needs to be focused on making sure great content is available, in whatever format readers want. Several times during the discussion, he talked about the need for booksellers to get involved in selling e-books.

Turow also expressed concern about digital piracy, alluding to how the music industry was rocked by illegal downloads. While musicians have responded to the drop in royalties by making money performing, that may not be an option for authors. "I'm not sure as many people will show up to watch me read as show up to watch Beyonce perform," he said.

By the end, the panelists had provided few answers but raised many questions: Does the future belong to enhanced digital editions or beautifully crafted hardcovers? Which will be hurt more by digital competition—hardcovers or paperbacks? And how will authors make money in a world where digital piracy makes copyright irrelevant or new books are sold at remainder prices?

Galassi, falling back on traditional values, came as close as anyone to anyone to having the last word on the true value of the book: "It's an enhancement to civilization," he said. "It's worth something."

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Idlewild Books is located at 12 West 19th St., between Fifth and Sixth Avenues. We'll be open our regular hours during BEA: Monday to Friday 11:30 to 8pm, Saturday and Sunday 12:00 to 7pm.

BY LEWIS MANALO

When Idlewild Books opened her doors two years ago, the idea was simple: Instead of organizing books by genre, this shop would be organized by place. Guide books, novels and nonfiction would all be shelved together under the location that they were set or described. With the closing of nearly all of the city's travel bookstores over the years, Idlewild Books would become the place you had to visit before you left on a trip. If you were headed for Brazil, you'd find your *Time Out Rio de Janeiro*, your book on Samba, and your Jorge Amado novel all on one shelf.

A little bit of press brought customers trickling through our doors, and a little more press got people calling us from across the country. Being organized by place also made us more than just a store with guidebooks, but also a great shop to find world fiction in translation. With these parallel interests we were on our way to building a strong base of customers.

But we were in a neighborhood populated more by businesses than resident, and while the tens of thousands of people around us spent their days working, not all of had the time, energy or inclination to plan for a trip. As a result, people were coming in and asking for things that were not or were only tangentially related to our niche.

So, in the last two years, from that great initial idea, we've been evolving our product mix to meet the needs of the market.

We started with the "Destination Pack," a packaged set of books for a particular destination that you could give to someone who you knew was planning a trip. We stocked more gift books, provided they fit out international theme, and found that it produced a few surprising bestsellers, *Russian Criminal Tattoos Volume III* among them. And with the popularity of Rizzoli's re-issues of Sasek's *This Is* series of country and city picture books, our children's section grew as well.

As a natural outgrowth of our having become a destination for travelers, we also began offering French, Spanish, and Italian language courses, which have proven overwhelmingly popular (forcing us to hire more staff because nothing gets done with the phone constantly ringing with inquiries). The latest addition to our store has been a dramatically expanded selection of foreign language books. Once again, with the void left by the 2009 closing of New York City's venerable Librairie Francaise, the French language bookshop at Rockefeller Center, and the 2007 closing of Macondo Books, the Spanish language bookshop on 14th Street, we've been getting more and more requests for foreign language titles. By the end of June we expect about a third of our fiction selection to be in French, Spanish, and Italian (and some German).

When people think of travel they think of a lot of different things that translate into a lot of different needs. New York is nothing if not an international city and a destination on its own. And as an international bookshop in New York, we need to be able to bring the world to our customers. At Idlewild Books, we're just trying to keep up with what our shoppers want.

Lewis Manalo is the Book Buyer, Idlewild Books in New York City

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Sloane Crosley on Publicity (and Unicorns v. Mexican Wrestlers)

Sloane Crosley is the deputy director of publicity for Vintage Books and has been called "New York's favorite book publicist." She's also the author of the bestselling essay collection *I Was Told There'd Be Cake*, which she is developing as a series for HBO, and the forthcoming *How Did You Get This Number*, which is being published by Riverhead and will arrive in stores on June 15. She spoke with Edward Nawotka.

PP: How do you find a balance between working in publishing and writing your own books?

SC: The assumption is that everyone who works in editorial in publishing wants to write a book, but not so much in publicity. But if you look at Vintage publicity—a little department that is an enigma wrapped in a puzzle that is wrapped in Bertelsmann—there are lots of people who have worked here and published. Paul Yoon [*Once the Shore*], Martin Wilson [*What They Always Tell Us*] Jen Marshall, Ethan Rutherford…The one thing we all have in common other than having worked here is that none of us has written "the big adult novel." Maybe that's where the question of balance comes in. For writing essays, which is what I do, I think you need a day job. You need a daily engagement with the world. I just happen to live in a world where I promote books.

PP: Your first book was a bestseller. Do you ever feel that the writers you're working with feel in competition with you?

SC: No. They're either far more talented or far mare famous and usually both. In a way, it's been good for them. I have kind of an odd name and I actually think people start picking up my pitch calls because they knew me a little. My day job is all about making other people's lives easier and being kind to others. My natural inclination is not to be the nicest anything on the planet. I have other qualities of course, but it's good to have a job that just exacerbates that one.

PP: Your first book was published as a paperback original. Have paperback originals have gained acceptance in the marketplace?

SC: As time goes on, paperback originals face less and less discrimination with the media. When I first started at Vintage it was really hard because it was seen as catty-corner to being self published. The stigma has been lifted and I think that has a lot to do with the programs at houses like Vintage/Anchor, Picador, Perennial, Black Cat, to name a few.

PP: You're known as a humorist, but the new book is darker than the first. What's different now.?

SC: I'm 31-years-old and there's definitely a "Hey, I hit my 30s" element. These essays are darker, but also funnier and deeper and more personal. I allowed myself to dig in much more so there is less of a "dancing monkey" aspect. And I'm no Fields medalist, but I think there are six less essays in this book…and are stories in New York, Anchorage, Lisbon. Most are both funny and sad.

PP: If you were writing a pitch letter for Sloane Crosley, what would have suggested I ask in this interview?

SC: Hmmm…Questions I Would Have Asked Myself…

What do you find funny? Is there a topic you have not yet covered that you look forward to covering? In what direction is American humor going? What's the first real book (no pictures) you remember loving? Why is nonfiction writing better than fiction writing and why are vowels better than consonants? Which would you rather have living in your house: Unicorn or Mexican Wrestler?

PP: So, Unicorn or Mexican Wrestler?

SC: I guess it depends on which one you intend on playing leapfrog with.

BEA BOOK REVIEWS

ADULT FICTION AND MEMOIR

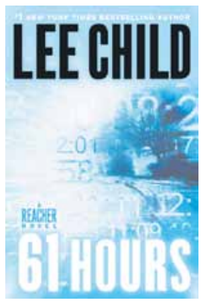
SUNSET PARK by Paul Auster

* With a plot that encompasses war in the Middle East, economic recession and the perils of the publishing industry, a contemporary vitality distinguishes the latest from the veteran author.

In many respects this novel bears the thematic imprint of Auster (*Invisible*, 2009, etc.)—chance, coincidence and "the imponderables of fate, the strangeness of life, the what-ifs and might-have-beens." Yet the literary gamesmanship of his metafictional narratives is less evident here, as the critical challenges of these times leave both the characters and the author with more at stake. The plot pivots around Miles Heller, son of an independent publisher and a well-known actress who divorced early in his childhood. After his stepbrother suffers a fatal accident, Miles can't shake the guilt he feels over his possible complicity and the suspicions of his stepmother, so he abandons his studies, cutting all ties with his family. A chance romance with a much younger girl returns him to New York, where he finds shelter in an abandoned building that has become something of an artist's colony. The plot unfolds from various perspectives, amid insecurities both economic and psychological, as details from the mid-1940s film *The Best Years of Our Life* provide cinematic counterpoint. Though one character muses that "the dark time will soon be over, and all will be forgiven," the novel's tragic foreshadowing doesn't promise a happily-ever-after ending.

Sure to please Auster fans and likely to attract new readers as well.

61 HOURS by Lee Child



* When a bus full of seniors spins out of control, the obvious recourse is to reach out for Reacher (*Gone Tomorrow*, 2009, etc.).

On its way to Mt. Rushmore, a bus carrying a load of elderly tourists, plus a ringer, loses to a patch of ice. Reacher's the ringer. Some 30 years younger than the average age of his fellow passengers, he's among them by happenstance, a kind of hitchhiker. Reacher—that inveterate nomad, indefatigable Rambo and Galahad for all seasons—finds himself once more in the midst of an authentic mess. Banged up and inoperable, the bus has come to rest in Bolton, S.D., a town buried in snow and heaps of trouble. There's the biker gang living on its outskirts, making crystal meth. There's a repellent figure named Plato, a racketeering lowlife, whose philosophy is kill everything on the theory that if it lives, whatever it is, it might at some point have a negative Platonic effect. And then there's grandmotherly Janet Salter. Sweet, smart, elegant and pound for pound as brave as Reacher, she's a retired librarian, from Oxford's Bodleian, no less. She's also a witness to a grisly murder. Desperate to keep her alive, the Bolton PD has begun to think it might not be able to. Andrew Peterson, the department's deputy chief, wants to ask Reacher for help. And when his reluctant boss asks why, he says, "I think he's the sort of guy who sees things five seconds before the rest of the world." Well, he's right about that, of course, but even Reacher will be shaken by some of what he sees before exiting Bolton en route to Nowhere, his country of choice.

In his 14th outing, implausible, irresistible Reacher remains just about the best butt-kicker in thriller-lit.

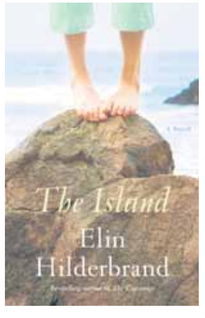
HITCH-22: A MEMOIR by Christopher Hitchens

* Hitchens (*Thomas Jefferson: Author of America*, 2009, etc.) offers an engrossing account of his lives as a British Navy brat, a socialist activist and a leading essayist and intellectual of our time.

Now in his early 60s, the author grew up a bookish, self-confident, lower-middle-class boy in the British provinces. He has few memories of his father, "The Commander," a taciturn career Navy man, but recalls with warmth and affection his mother, Yvonne, who shaped his childhood. Bright, pretty and unhappily married, she yearned for a life of smart friends and witty conversation—which Christopher would later lead—and often admonished, "The one unforgivable sin is to be boring." She committed suicide, apologizing in a note for leaving a mess ("Oh Mummy, so like you," writes Hitchens). She never mentioned her Jewish ancestry, which the author learned about later. In this frank, often wickedly funny account, Hitchens traces his evolution as a fiercely independent thinker and enemy of people who are convinced of their absolute certainty. He describes his budding socialist days at boarding school, where he helped create a student magazine ("Ink-stained pamphleteer! Very heaven!"); his '60s years at Balliol College, Oxford, where he protested the Vietnam War, debated at the Oxford Union and lost his virginity; and his subsequent life as a young journalist working for both mainstream and "agitational" papers in London. Writing at length about friendships with Ted Hughes, James Fenton, Martin Amis and Ian McEwan, he seems always to have another fascinating encounter—a visit with his near-blind literary hero Jorge Luis Borges, a melancholy lunch with Chester Kallman shortly after his partner W.H. Auden's death—lurking in the next paragraph or footnote. Hitchens also details the many controversies in which he has engaged since moving to the United States in the early '80s, including his defense of free expression in the Salman Rushdie affair and his support of the Iraq War. Once deemed a prodigious drinker, Hitchens notes that he now imbibes his Scotch whiskey carefully and produces more than 1,000 words per day.

Revealing and riveting. There's little about his brother, his two marriages or his children, but other memoirs may follow.

THE ISLAND by Elin Hilderbrand



* Queen of the summer novel—how could she not be, with all her stories set on an island—Hilderbrand delivers a beguiling ninth (*The Castaways*, 2009, etc.), featuring romance and mystery on isolated Tuckernuck Island.

The Tate family has had a house on Tuckernuck (just off the coast of swanky Nantucket) for generations. It has been empty for years, but now Birdie wants to spend a quiet mother-daughter week there with Chess before Chess's wedding to Michael Morgan. Then the unthinkable happens—perfect Chess (beautiful, rich, well-bred food editor of *Glamorous Home*) dumps the equally perfect Michael. She quits her job, leaves her New York apartment for Birdie's home in New Canaan, and all without explanation. Then the unraveling continues: Michael dies in a rock-climbing accident, leaving Chess not quite a widow, but devastated, guilty, unreachable in the shell of herself. Birdie invites her younger daughter Tate (a pretty, naïve computer genius) and her own bohemian sister India, whose husband, world-renowned sculptor Bill Bishop, killed himself years ago, to Tuckernuck for the month of July, in the hopes that the three of them can break through to Chess. Hunky Barrett Lee is their caretaker, coming from Nantucket twice a day to bring groceries and take away laundry (idyllic Tuckernuck is remote—no phone, no hot water, no ferry) as he's also inspiring renewed lust in Tate, who has had a crush on him since she was a kid. The author jumps among the four women—Tate and her blossoming relationship with Barrett, India and her relationship with Lula Simpson, a painter at the Academy where India is a curator, Birdie, who is surprised by the recent kindnesses of ex-husband Grant, and finally Chess, who in her journal is uncoiling the sordid, sad circumstances of her break with normal life and Michael's death.

Hilderbrand's portrait of the upper-crust Tate clan through the years is so deliciously addictive that it will be the "It" beach book of the summer.

(* denotes a Kirkus starred review)

Secrets Revealed! The Sexy Book of Sexy Sex

KRISTEN SCHAAL AND RICH BLOMQUIST

She's best known for her role as stalker-fan Mel on HBO's cult hit *Flight of the Conchords*. He's an award-winning writer for *The Daily Show with Jon Stewart*. Together, real-life couple Kristen Schaal and Rich Blomquist have penned the most hysterical book about sex ever written, *The Sexy Book of Sexy Sex*. Whether guiding the uninitiated through the mechanics of cuddling, slash fiction or even futuristic robosexting, or whipping up historical recreations of the discovery of the female orgasm by Flora Stanley ("It was as if Jesus had crawled inside of me… and was polishing me with pleasure prayers"), *The Sexy Book of Sexy Sex* is titillating primer on all matters coital. Yet, despite the duo's humorous approach to the material, even the most experienced of lovers will pick up a few pointers—if they're able to stop quivering with laughter long enough. Recently, Schaal shared with *Kirkus* the steamy details behind her *Sexy Book of Sexy Sex* life.

KR:What prompted you to write a book about sex?

Nothing in this world is funnier to me than sex. [*The Sexy Book of Sexy Sex* is] a combination of textbook entries and erotic short stories dedicated to steaming, dripping, pulsating sex.

KR: You co-authored this with Rich Blomquist, your boyfriend. What was that collaboration like?

The only challenge of working with Rich is keeping my hands on the keyboard and off his gorgeous body. We learned that as mutual comedy snobs, if we can make each other laugh then it just might work.

KR: You've written before, both your stand-up act and as a contributor to a number of television shows. How does writing a book compare to writing in other formats?

Writing a book is such a massive undertaking, it's hard not to get buried by it. Other projects are more immediate. I would choose performing over writing because it's less stressful, but at the end of the day the writing is what I'm most proud of.

KR: This book is meant humorously, but would you say that it includes helpful information for readers?

We attempted to cover the entire sex spectrum. I'm confident that even the most experienced sex addict will learn something new.

KR: Any new projects that you're working on?

I'm developing a couple pilots and have a few small parts in some upcoming movies.

KR: You'll be making an appearance at this year's BEA conference. Any idea what you'll be doing there?

Most likely two monologues. One regular and one vaginal.

Hoaxes, Cons and Lies: A Quiz

BY ADAM LANGER

If I could blame any particular place or event for giving me the idea to write a novel about con artists scamming the publishing industry, it would have to be BookExpo America. It was at the Javits Center in New York City that I was first introduced to young, soon-to-be-infamous author James Frey. At the Staples Center in Los Angeles I met another possibly quite-soon-to-be-infamous author of a memoir more preposterous than anything James Frey ever wrote. And at Chicago's McCormick Place, I learned that if I wanted to succeed as an author, I'd have to become a bit of a con artist myself.

Throughout the industry's history, it has been plagued, or graced, by hustlers, grifters, hoaxers, and writers and booksellers on the make. The prevaricators and crooks who populate the literary world in my new novel, *The Thieves of Manhattan* (due July from Spiegel & Grau) are just the latest players in a long, infamous tradition. If you don't believe me, here's a little quiz to jog your memory—all the quoted passages are from Kirkus Reviews. The first three respondents to answer all ten questions correctly, and submit those answers along with contact info to thehoaxonyou@kirkusreviews.com will win a spanking new galley of *The Thieves of Manhattan*. Thanks for playing.

P.S. There are more answers than questions, so respond carefully.

Match these questions with an answer on the right:

1) This "hardened voice of experience, steely and honest" hid her prep-school past and claimed to be a onetime foster child who grew up in rough-and-tumble South Central L.A.

2) Supposedly "born on a Navajo reservation" and "raised by alcoholic parents," this author of erotica actually had no known Native American ancestry.

3) It was "disturbing to encounter a 20-year-old who knows this much about life's seamy side." Perhaps this was because the real author was actually twice his/her alter ego's age.

4) An "18th-century adolescent poet-forger…reviled by his contemporaries," this scribe passed his work off as that of a 15th-century priest before ending his life at the age of 17.

5) This serial exaggerator was lauded for his debut, which "create(d) striking accruals of verisimilitude and plausible human portraits…"

6) Arguably the greatest hoax in Australian literary history, the work of this fake poet inspired a Booker-prize winning "Nabokovian masterpiece."

7) In a work that "bravely defies Islamic fundamentalism and repudiates her homeland," this alleged con artist passed herself off as a witness to an honor killing in Jordan

8) This "hack" was "celebrated for a memoir about growing up on the mean streets of New York City," though his street cred was "limited to copping an attitude and inserting 'yo' at the end of every sentence."

9) The "episodic memories of growing up Mexican-American in the Los Angeles barrio" was actually the work of this Kansas-born graduate of Andover and Yale who claimed that he used a pseudonym because he had been blacklisted by the House Un-American Activities Committee.

10) A classic memoir of a "Cherokee boyhood of the 1930s remembered in generous, loving detail" was actually the work of this reputed white supremacist.

A) Clifford Irving, *The Autobiography of Howard Hughes*

B) Magdalen King-Hall, aka Cleone Knox, *The Diary of a Young Lady of Fashion*

C) Asa Earl Carter, aka Forrest Carter, *The Education of Little Tree*

D) Blade Markham, *Blade by Blade*, featured in Adam Langer's *The Thieves of Manhattan*

E) Margaret B. Jones, *Love and Consequences*

F) Orson Welles, writer/director of *F for Fake*

G) Norma Khouri, aka Norma Bagain, *Forbidden Love*

H) Jed Roth, *Blood Is Thicker Than Nothing*

I) Daniel Lewis James, aka Danny Santiago, *Famous All Over Town*

J) Ern Malley, *The Darkening Ecliptic*

K) Kaavya Viswanathan, *How Opal Mehta Got Kissed, Got Wild, and Got a Life*

L) James Frey, *A Million Little Pieces*

M) William Francis Mannix, *Memoirs of Li Hung Chang*

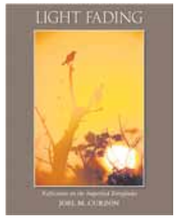
N) JT LeRoy, aka Laura Albert, *The Heart is Deceitful, Above All Things*

O) Nasdijj, aka Timothy Patrick Barrus, *The Blood Runs Like a River Through My Dreams*

P) Thomas Rowley, aka Thomas Chatterton, "Elinoure and Juga"

BEA BOOK REVIEWS KIRKUS DISCOVERIES

LIGHT FADING: REFLECTIONS ON THE IMPERILED EVERGLADES
by Joel M. Curzon

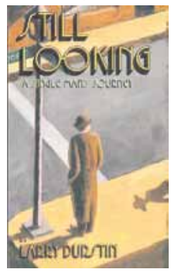


The hidden—and perhaps doomed—beauty of an American Eden shines forth in this magnificent coffee-table collection of photographs.

Worried that the dominant perception of the Florida Everglades is of a flat, monotonous swamp, the author—a lawyer, photographer and amateur naturalist—sets out to reveal the area's visual riches. Curzon succeeds marvelously by turning an artist's eye, aided by a superb photographic technique, on varied landscapes, flora and wildlife. He gives us stirring vistas: sunsets framed by blood-red storm clouds; expanses of mist-shrouded marsh and spindly pines, as delicately lined and shaded as a Chinese watercolor; lush groves of giant cypress trees that vault into the air like living cathedrals. But he also paints fascinating miniatures: a single dewdrop on a cypress needle, a tiny white crab spider lying in wait on a lavender petal, a close-up of a panther lewdly licking its chops. Curzon's spare text sketches in the region's ecology and natural history and decries the overdevelopment that increasingly deprives the Everglades of the water it needs (and thus threatens with extinction the habitats and creatures he photographs.) But the book's educational and polemical impulses never elbow aside its aesthetics. Curzon has an extraordinary ability to capture color and ambient light, from the subtly chiaroscuroed pink plumage of a roseate spoonbill to the molten-silver carapace of an alligator swimming in the sunshine to the bright, flat patches of primary pigments that make a coral snake look a bit like a Mondrian painting. Many of his images—the dusky vortexes of a coiled rattlesnake, the brilliant emerald eye staring from a cormorant's lurid orange face—are as fascinating for their inventive compositions as for their documentary value. By giving us a visceral sense of the treasures that could be lost, each of these pictures is worth a thousand words and more of environmentalist pleading.

A radiant panorama of the Everglades that's both a feast for the eyes and a prod to the conscience.

STILL LOOKING: A SINGLE MAN'S JOURNEY
by Larry Durstin



Lonely, single men search for love in the 1980s in this hilarious battle narrative from the war between the sexes.

Ronald Reagan has just been elected president, John Lennon has just been shot and 35-year-old Ray Powell has just been dumped by fickle hippie goddess Lana in a definitive finale to the sexual golden age of the countercultural '70s. Seeking a fresh start, he moves from the college-town Shangri-la of Crystal City to nearby Toledo, Ohio, to teach high school and find another woman. Alas, Ray, who prides himself on his male feminism, is at sea in a new sexual ethos that values assertiveness and earning power over sensitivity. He finds nothing but cynicism and tawdry hookups in the circle of hell that is the Toledo singles' scene, and the few women he connects with—such as Judy, a 17-year-old student with whom he strikes up an awkward romance—prove resoundingly inappropriate. Tragically, he gets plenty of advice from his bachelor buddies: Scott, an eternal student with a yen for tall, domineering women; Frank, a newly celibate ladies' man who now considers sex a "holocaust"; and the permanently lovelorn Bert, whose idea of a smooth come-on is to surprise his inamorata by removing his clothes and draping a towel over his face. When all else fails, the Zen bromides he gleans from *Kung Fu* reruns—"Male and female are like coal and flame"—guide his steps. Durstin writes in a wonderfully observant prose that's sardonic and sympathetic, with a perfect ear for the cultural obsessions of the early Reagan era. He frames Ray's story as a mythic "journey" that affords the author a sly parody of the Men's Movement. As they respond to a chaos of mixed messages in a profoundly confused age, his characters' delusions—and their fumbling, convoluted pickup maneuvers—are as poignant as they are uproarious.

A wickedly funny send-up of the sexual revolution and its discontents.

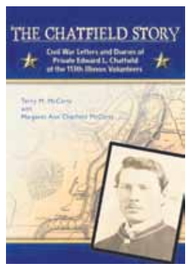
THE SEVEN
by Sean Patrick Little

A rollicking science-fiction story about mutant teens forced to battle the paramilitary army that created them.

Posey, Andy, Holly, John, Kenny, Indigo and Sarah were taken from their families when they were seven years old and kept at the Home where they were tested, operated on, observed and changed. Now, a decade older and on the brink of legal adulthood, they are ready to head into the real world to live as normally as they can. However, the group sponsoring the great experiment has other ideas. When they try to escape, the teenagers are confronted by an army of soldiers from all over the world who have one objective—final analysis and subsequent termination of the test subjects. A few of the kids also have to contend with the sudden maturation of their powers—one of them turns into a bird, another can run so fast that her pants catch on fire and another grows powerful muscles that can withstand bullets. Their powers are a help and a hindrance as they struggle to regroup, save each other and save themselves. Little is a deft writer, seamlessly blending fast-paced action with engaging dialogue and complementary descriptions in this, his second book. He does not ask readers to jump haphazardly into a sea of pseudoscience bent to the needs of his plot, but bases his science fiction in concepts that will feel slightly familiar and wholeheartedly believable, like genetic mutation. The plot of *The Seven* stems organically from the characters, and no scene feels forced together for the sake of explanation. Also, the author doesn't ignore consequences. The characters take full responsibility for killing and stop to grapple with the moral question of whether it's alright to kill when battling for your life, or if any death is too great a loss. As such, the book works well on multiple fronts, and will appeal to young readers and adults alike.

A discussion of morality disguised as a terrific sci-fi action story.

THE CHATFIELD STORY: CIVIL WAR LETTERS AND DIARIES OF PRIVATE EDWARD L. CHATFIELD OF THE 113TH ILLINOIS VOLUNTEERS
by Terry M. McCarty, with Margaret Ann Chatfield McCarty



The McCartys lay bare an improbable story of war, fortitude and survival during a little-known chapter of the American Civil War.

The Chatfield Story is a remarkable personal biography that sheds light on the inner workings of one lone Union private, but also illuminates the psyche of an entire generation. Authors McCarty meticulously annotate each letter and diary entry while providing background narrative before and after, so the reader has the fullest possible understanding of the history, events and the subject in question. Fortified with wartime maps, topographical charts and generous appendices, readers are fully armed and ready to take on this formidable lesson in human endurance, grit and determination. The book is the rare intimate biography that is historically compelling and dramatically satisfying. The story begins with Edward's birth in Middlefield Township, Ohio, in 1842 and ends 24 years later at the close of the Civil War, following Chatfield through the Western Theater—Cairo, Memphis, Oxford, Holly Springs, Chickasaw Bayou, Arkansas Post, DeSoto Point, Vicksburg, Corinth and other key battlegrounds. Well-known in Colorado, the Chatfield story has now come into the zeitgeist through the impeccable efforts of the authors, who have painstakingly researched and documented not only one man's life, but also the coming-of-age of a nation during its darkest hour. Chatfield's letters and diary punctuate a lively and dynamic telling of history that is as much an American story as it is a personal memoir. But the real value of this work is that it teaches U.S. history in an accessible, engrossing way. It delivers an entertaining, educational and wholly enjoyable excursion through our shared past and one remarkable life.

Easy to read, faultlessly researched and masterfully written.

MEET CROWN AUTHORS AT BEA

Condoleezza Rice will be at the Book and Author Breakfast from 8-9:30 on Thursday morning. (ticketed event)

Extraordinary, Ordinary People
Coming October 12, 2010

And look for more Crown authors signing at the Random House booth

Wednesday 5/26:
11:00 am: Sean Manning – *The Things That Need Doing*
1:00 pm: Allison Winn Scotch – *The One That I Want*

Thursday 5/27:
11:00 am: Patti LuPone – *Patti LuPone: A Memoir*
2:00 pm: David Lipsky – *Although Of Course You End Up Becoming Yourself*
3:00 pm: John Verdon – *Think of a Number*

The Crown Publishing Group
CrownPublishing.com

German Publishing

BY SIOBHAN O'LEARY

Comicstars.de

Self-publishing may be gaining traction, but having a contract with a traditional publisher is still an alluring prospect for many aspiring authors. Comicstars.de is a Web 2.0 marketplace for digital comics that combines the best of both worlds. The company behind it, New Ground Publishing, was founded in 2008 as a joint venture between German publisher Droemer-Knaur and IT service provider Gorilla Concept. New Ground embraces a "digital first" strategy, offering artists the opportunity to upload and sell their content online while providing traditional print publishers a low-risk opportunity to spot new artistic talent. In less than a year, over 1,100 comics and manga were uploaded to the site, which now receives about 60,000 hits per month.

To draw attention to its strategy, New Ground created a contest last year in which the winning author was awarded a €10,000 prize and a publishing contract with Droemer-Knaur. The print version of the winning comic, *Winternacht* (*Winter Night*) will hit shelves on September 10th and, in the meantime, it is being sold online chapter by chapter. Soon New Ground will also start including unique codes in some printed books, which can used to access the e-book, iPhone, iPad, and other versions of the book for free.

Though New Ground does not currently have any international partners, it does foresee an expansion into other European markets and the US. The first step, according to CEO Steve Jones, is to build partnerships with established comic and manga publishers that are also willing to follow the "digital first" directive and publish books that have been tried and tested by the community.

Comic and manga publishers can contact Steve Jones at jones@comic-stars.de to learn more about making their titles available on Comicstars.de, to advertise on the site or to inquire about New Ground's digital distribution consulting services and customized software solutions.

Tripwolf

From top US sunset spots to the summer holidays of Silvio Berlusconi, Vladimir Putin and Kim Jong-Il, any number of unique travel itineraries can be created from traditional travel guides and user-generated content.

Based in Vienna, Tripwolf is a mobile social travel guide that does just that—it pairs travel advice from professional travel writers and published guidebooks with reviews, blogs, photos, and maps from a worldwide community of over 50,000 travelers. Members can gather information on 400,000 destinations in five languages (English, German, French, Spanish and Italian) to create free, customized 10 to 20-page .pdf travel guides.

Tripwolf currently has two publishing partners—MairDumont, Europe's biggest publisher of travel guides with its flagship Marco Polo series, and UK publisher Footprint, which publishes the Footprint Handbooks series. A free version of the Tripwolf iPhone app (which has been downloaded more than 120,000 times) does not include access to content from these published guides, but a premium version (available for $4.99 / €3.99) provides unlimited access to the professional (i.e. published travel guide) content. Both apps feature an integrated "augmented reality" function and an iPad app is also in the works.

To add to its range of professional content, Tripwolf is actively pursuing similar licensing agreements with US publishers. The company already has a number of partners in the English-speaking world. North American ad sales, for example, are handled by the Travel Ad Network (TAN) in New York. HotelsCombined.com, Hotels.com and Booking.com are its partners for hotel bookings and Kayak.com for flight searches.

Companies can also reach the 1.5 million digital nomads who visit the site every month by purchasing preferred listings in the travel guides. Preferred listing packages offer a range of options, from translations of business descriptions to search engine optimization for a company listing, as well as premium design and targeted ad placement on competitors' profile pages.

libreka!

Starting in June, US and other foreign publishers will be able sell their e-books on Germany's online book search database and e-book distribution platform libreka! (www.libreka.de). Launched by the German Publishers and Booksellers Association, libreka! currently has over 130,000 titles available for full text browsing and 25,000 titles for sale as e-books, making it one of the largest e-book sales channels in Europe.

Michael Vogelbacher, head of the Information Service department of the MVB noted that with the continual introduction of new devices and growing acceptance of e-reading on the continent, libreka! is witnessing exponential growth in sales.

Some 1,300 German-language publishers have already made their in-copyright titles available in the libreka! database, with 400 of them offering their e-books for sale on the platform.

Implementation of the technical solutions necessary for importing the metadata of foreign titles will be completed in June, said Vogelbacher, "and then it will be possible to sell e-books from anywhere abroad in Germany over the libreka! platform."

While there are no US publishers currently selling via libreka!, several UK publishers are expected to come on board shortly.

libreka! currently negotiates terms on the basis of an agency model. For more information, contact Ronald Schild at r.schild@mvb-online.de.

book2look

Widgets can give us the weather forecast, tell uswhat time it is, or even help us plan dinner. And, of course, there are widgets that allow us to preview, share and buy books.

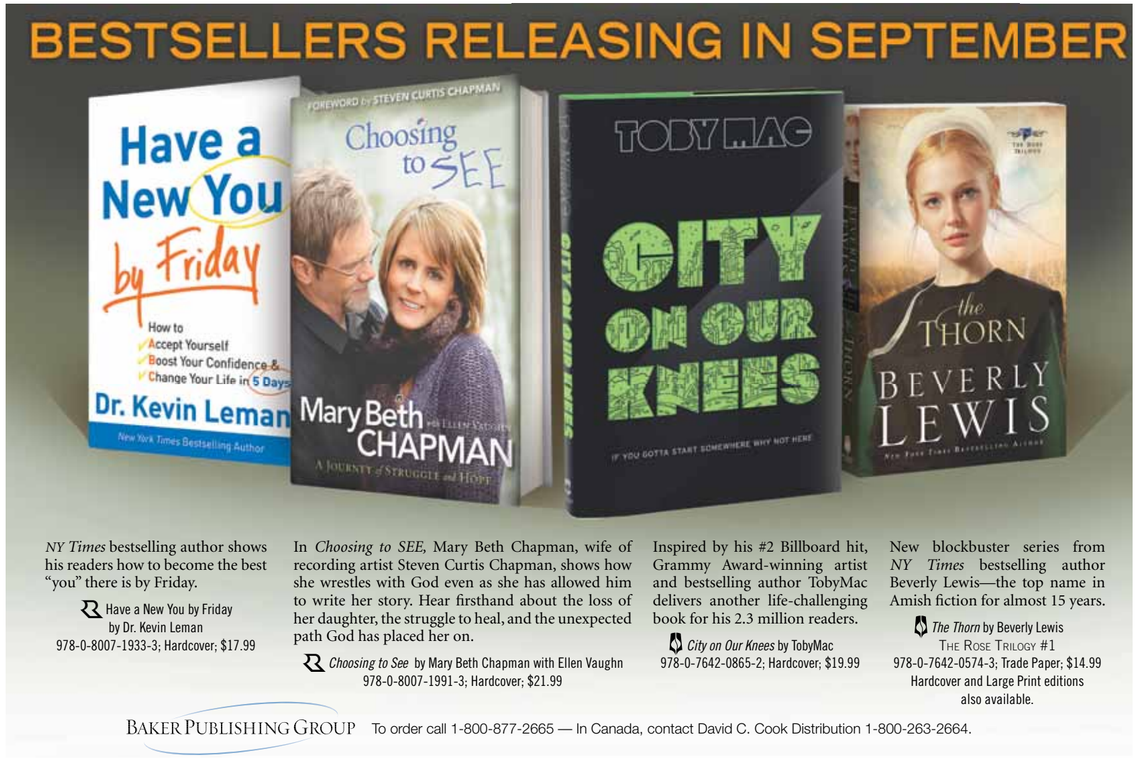
German technology company book2look (www.book2look.com) is a social media marketing tool that allows publishers to create widgets (book2look calls them Biblets) and embed them just about anywhere — from websites to press announcements to book databases. book2look's German clients include dtv, Elsevier, Springer and Suhrkamp, among others, and the site is now available in English (as well as Dutch and Korean).

The book2look Biblet is unique in that it not only allows publishers to use a simple PDF file to create a digital reading sample of any length that is easy on the eye and visually mimics the turning of an actual page. It also offers the ability to incorporate audio files, links, multimedia animations and video trailers. Readers can also comment on and rate each title and share the Biblet via email and on various social networks, including Facebook and Twitter.

The company also offers a "Bookshelf Widget," which features the Biblets of new releases and can be embedded into any website. Naturally, since the ultimate goal is obviously to sell more books, publishers also define links to various online book retailers so that customers can purchase a given title in two clicks.

book2look also offers a variety of other widgets, apps and services for clients, including EPUB conversion, which is done on who pay a per-title fee that varies depending on how many titles they are converting, and whether they are new releases or backlist.

For more information about pricing and the features of the Biblet, contact Ralph Moellers at ralph.moellers@terzio.de.



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Technology Spotlight

Featuring innovative digital publishing trendsetters from Germany

Abu Dhabi Offers Mid-East Opportunities; Partners with NYU for Publisher Training

BY EDWARD NAWOTKA

The Abu Dhabi International Book Fair (ADIBF) is a unique opportunity for US and global publishers to engage with the fast growing Middle Eastern and Arabic-speaking publishing community, which has been long overlooked on the world stage. Since partnering with the Frankfurt Book Fair in 2007, the ADIBF has gone a long way to help establish a more professional outlook in the region. From developing an official Rights Center, where subsidies can be had for deals made at the fair, to offering seminars on everything from distribution issues social media to digitization, the ADIBF has become the gateway for publishers looking to enter the region.

The size of the Arabic-speaking market, some 300 million in all, is roughly the same size as that of Europe and the United States, though it remains far behind in terms of overall readers and buying power. That said, book buying and reading habits are changing and the region represents a genuine growth opportunity for publishers, particularly in the areas of education publishing and STM.

Earlier problems with distribution are being addressed, in particular with the news in March that the Abu Dhabi Authority for Culture and Heritage (ADACH), the organization responsible for hosting the ADIBF, launched Abu Dhabi Distribution (ADD), a new private company to facilitate book distribution to the GCC countries, the Maghreb and the Levant, as well as servicing Arab communities outside the region.

What's more the ADIBF has been active in further educating publishing professionals from Egypt to Iraq to Lebanon and began holding a series of educational training sessions last year. As of this week, the ADIBF has partnered with New York University's Center for Publishing to run the training sessions for CEO and mid-management publishing professionals. The training will be hosted at NYC's new branch in Abu Dhabi starting later this year.

Here at BEA you can learn more about the ADIBF and the market at a seminar entitled. "Business opportunities for English language publishers in the Middle East." Topics under discussion will include, "What titles are appropriate for the MENA market?", "What books sell?" and "How do books reach readers?" The panelists are Seth Russo, VP International Sales, Simon & Schuster; Emile Khoudry, CEO of CIEL distribution, Beirut and Bill Kennedy, Director of Avicenna Partnership Ltd, Oxford UK.

EVENT: The event takes place today, Wednesday, May 26, in Room 1E02 from 3.30-4.30pm. More information about the Abu Dhabi International Book Fair and affiliated programs can be had at their stand 4429, Hall 3A.

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Whatever Happened to US Spanish-language Publishing?

BY EMILY WILLIAMS

With Spain as the Global Market Focus this year, we thought it worthwhile to look at the existing market for Spanish-language books in the US. The Hispanic book buying market is estimated at about $1 billion, of which 30-35% of those sales are in Spanish language books.

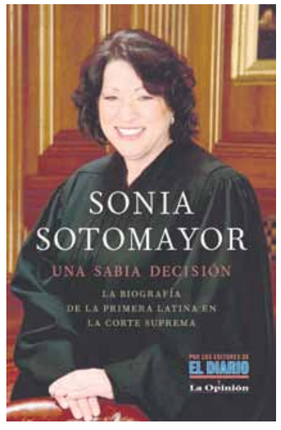
But less than a decade ago Spanish-language readers in the US were looked upon as next big untapped market, a rare bright spot of growth in the otherwise saturated book market. The headline of a *Publisher's Weekly* article in September 2000 trumpeted "Spanish-Language Publishing in U.S. Nears Critical Mass", and the industry responded with a number of initiatives geared to this promising market, including Rayo, a Spanish-language imprint at HarperCollins, and *Críticas*, a Library Journal publication in English dedicated to helping librarians and book buyers navigate Spanish-language offerings from publishers, both launched in 2001.

Then came the financial crash at the end of 2008, followed by major layoffs and downsizing at a number of large New York publishers. By February 2009, *Críticas* had ceased publication and the head of Rayo was a casualty of a HarperCollins restructuring that saw the end of a whole division and the elimination of a number of high-placed editorial posts. This at a time when the Census Bureau projects the Hispanic population in the US will triple by 2050 to make up 29% of the population. So what happened? Did US publishers fail to find the Spanish readers, or were they never there to begin with?

"I think it's a question of the expectations of the large publishers," says Andrea Montejo, a former Rayo editor who left to found Indent Literary Agency in 2007. In the hype surrounding the Spanish-language market there was often a conflation of the potential number of Spanish-language readers with the general Hispanic population in the US—the majority of whom do not read Spanish. "You hear 40 million Latinos in the US and everybody was expecting those numbers to be reflected in a huge way in terms of sales, and I think that was a mistake," Montejo says. "There was a lot of trial and error. It all came together with the economy going bust, and that part of the business that was an innovation was just not seen as a priority."

Hardy Survivors

While there was a certain scaling back of the exuberance of the brief boom era, however, publishers who have put down roots in the Spanish-language market, operating under a hard-won realism, continue to find their readers. Atria editor Johanna Castillo nurtures a small collection of Spanish-language originals under the broader international list. Santillana USA, under trade book director Silvia Matute, publishes some Spanish-language originals and does a creative job of funneling imports from their large Spanish parent house into whichever points of sale are likely to put them in front of readers—whether that's a bookshop, big box store, or bodega. And in February 2009, the same month that brought bad news for *Críticas* and Rayo, Random House's 15-year-old imprint Vintage Español signed a joint venture agreement with corporate cousin Random House Mondadori that boosted their annual output from 15 titles to 55.



Newly promoted director Jaime de Pablos attributes the imprint's success in no small part to his predecessor Milena Alberti, who carefully crunched the numbers to make sure their spending on books did not exceed likely sales. (The consensus among all the editors we spoke with was that a best-seller in the Spanish-language market translates to about 40-50,000 copies in sales, and that anything over 20,000 is a major hit.) The joint venture has allowed Vintage to mine Random House Mondadori's rich backlist for titles that show promise for the US, then repackage and publish them in editions designed specifically for the US market. Asked what advantage this gives Vintage Español over imports from other big Spanish publishers, de Pablos points out that other houses tend to stick to their international bestsellers rather than creating a list customized for US Spanish readers. "I think, because we're here and we work here in the US, and we have our sales team all over the country, we have a better sense of what could work and what people want, and we can do much more publicity and marketing. In terms of logistics we have much more flexibility. Our books are made here, so we don't have to ship them from Spain."

The Bilingual Strategy

Another homegrown imprint bucking the trend is Penguin's Celebra, founded in 2008. Under publisher Raymond Garcia, Celebra publishes about 12 titles a year, all originals, featuring Hispanic celebrities in sports, TV, music, politics and business. All of the titles are published in English and almost all are originally written in English. Where a celebrity author has strong appeal for Spanish readers, who tend to be mostly first generation immigrants, the book is translated and published in Spanish as well, explains Garcia. "Selling Spanish-language books is a viable market," says Garcia, "but we're seeing that second and third generation Hispanics do have higher levels of education and buying power, and they're more likely to shop in larger national accounts, which is why we see about 75% of books purchased by Hispanics are in English. That's also what drives Celebra's strategy to publish about 30% of its books in Spanish, it's mirroring the opportunities in the marketplace."

Making sure the entire list is available in English also ensures Celebra authors can reach into every corner of the US. "It's important for the imprint, especially when publishing Hispanics in English, to preserve its mainstream appeal so that it doesn't get pigeonholed into just highly populated Hispanic areas. And then for those authors who resonate in Spanish, we have our targeted approach for Spanish-language media in helping to push that forward."

Future Prospects

The fact that an imprint like Celebra publishes in English in order to reach second and third generation Hispanic readers begs the question of whether the Spanish-language book market has a long term future or whether it will assimilate itself out of existence. On this there is strong agreement among those working to reach Spanish readers and it is, perhaps surprisingly, entirely optimistic.

Jaime de Pablos at Vintage Español is testing out the Christian book channels and hopes to find new opportunities to promote books in the thriving

Spanish-language media market and, as the audience evolves, online. "I think as the market grows, the opportunities will come in new media." The internet is of course key to the next stage of book publishing, though the digital revolution driving so much conversation across the US industry is still at its barest beginnings in Spanish. "We're just starting to launch our first ebooks," says de Pablos, "so I don't have any data yet. My guess is it'll be a small part of our sales, but will gradually grow alongside the economic and cultural level of Hispanics."

Agent Andrea Montejo is equally positive, though with a few reservations: "I think there is opportunity there, it just needs to be done with the right expectations, and it needs to be nurtured, so it can grow." When it comes to recognizing promising books, Montejo sees a need for more diversity within the New York publishing establishment. "There's sort of a parallel world in the Spanish-language community that the English-language community isn't always aware of, and there are still very few Spanish-speakers or Latinos inside the publishing community. I think there's not enough knowledge in that sense." Once the books are published, more agility is needed to make sure they reach their audience, which because of cultural differences might not know to look in the typical places like Barnes & Noble or Amazon.com. "The final point of sale," Montejo notes, is perhaps most important of all—"getting to the actual readers and letting them know the books are out there. I remember some books we would publish and we would get tons and tons of calls from readers asking, where can I buy the book? It's such a huge disconnect. There's still work to be done."

E-book Distribution in Spain

(continued from page 1) speaking world through collaborations with regional retailers as soon as things are up and running in Spain.

Up until now, sales of Spanish e-books in the US have been so low that publishers haven't spent much effort in establishing a market here. Badenes sees this lack of a Spanish e-book market in the US as fundamentally a problem of demand, citing statistics that show that consumers in Spain read more books than in all of Latin America combined, which he extended to include Latin American immigrants in the US.

Arancibia, by contrast, believes the Spanish book buying market in the US still has untapped potential, and that the lack of demand for e-books up to now is a result of the lack of interesting content, combined with the failure of publishers and bookstores to adequately promote Spanish titles and connect with readers.

When Badenes pointed out that e-books are still just a small part of the overall book market in the US, let alone in other countries like France or the UK where publishers have already created the same kind of digital platform that will soon be launched in Spain, Arancibia countered that there is still very little available in those countries in the way of the new titles and bestsellers that are of greatest interest to consumers. "Creating a platform is not the same as creating a market," she said.

There was agreement among all three panelists, however, that new technology in the form of e-books and print on demand will allow Spanish books to reach readers in the US to a greater extent than ever before. Badenes sees e-books opening doors to niche markets that had not been worth the economic investment required to serve them before. Arancibia agreed that e-books would allow Spanish readers in the US access to a wider variety of books than they'd ever had before, stating a belief that the assumptions about the kinds of books that would work for the Spanish market here has turned into a self-fulfilling prophecy that limited what was made available to readers.

Larry Bennett took the opportunity to talk up Baker & Taylor's Blio e-book platform, with its potential for both straight text and enhanced content, and presented print-on-demand (POD) as another technological solution to a lot of the current problems caused by moving physical stock around the world. Baker & Taylor, he said, has done a number of studies that indicate POD would fulfill demand for Spanish books in the US more efficiently and cost-effectively in almost all cases than the traditional system of shipping imports across the ocean from Spain or trucking them over from Mexico, not least because POD books are listed as always in stock, which in turn makes them more appealing to booksellers and generates sales.

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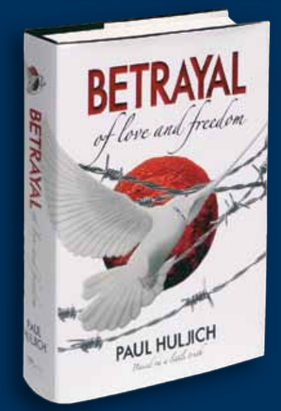

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MIND WELLNESS AWARENESS

Campfire: Affordable Indian Graphic Novels Come to America

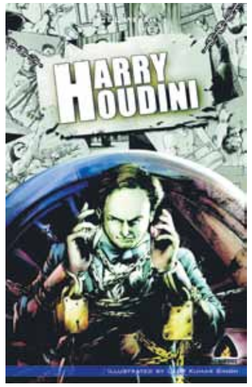
BY EDWARD NAWOTKA

Campfire Books, an Indian graphic novel publisher, aims to break into the US book market starting this June when Steerforth Press begins distribution of Campfire's lines illustrated classics, mythological stories, biographies and original works. Among the first titles available will be *Call of the Wild*, *Robinson Crusoe*, and *Harry Houdini*.

"Campfire titles are 72 to 98 page perfect bound full color graphic novels," explains Chip Fleischer, publisher of Steerforth, which is also handling Australian, New Zealand and South African distribution.

The books are competitively price between $9.99 and $11.99, a price point that is achievable because much of the content creation, as well as all the printing, is done in India.

"Certainly, one of the main competitive advantages of working from India, and the most obvious one, is cost," says Campfire editorial director Andy Dodd. "However, I feel there is a lot more to be gained from being here. Indian culture is something which intrigues people from all over the world. It is seen as vibrant, colorful and



spiritual. It has an extremely long history, and Indian mythology is a source of intrigue and inspiration for those around the world."

Despite being halfway around the world, the US is a key market for Campfire, notes Dodd. "In many respects, the US is ahead of other countries around the world in their appreciation of the graphic novel medium. This is particularly true with regard to the acceptance of graphic novels in libraries, and the acknowledgement of their literary value in schools and colleges. At BEA last year, I was pleasantly surprised by the number of teachers and librarians who expressed an enthusiastic interest in our titles. They were pleased to see us producing the kinds of graphic novels that would excite their students, whilst developing their language ability and visual literacy. We feel that, more than in any other country, the US will give us the opportunity to successfully sell our books, not only through retail outlets, but also into the education sector."

For his part, Fleischer is so excited about the prospects for the books, he's cleared his own company's publishing calendar for the year to focus on the first Campfire list of 16 titles; in all Steerforth expects to make 70 Campfire titles available by the end of 2011.

"With some titles that come from abroad you can look at the drawings and see they look like they come from Asia or the spellings are British, but these are all look right and are localized for the US market," says Fleischer. "We expect them to sell very, very well."

About Us

This special print edition was co-produced by *Publishing Perspectives* and *Kirkus Reviews* to offer the latest publishing news and book reviews for BookExpo America 2010.

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We'd like to thank BookExpo America for putting on a great show this year!

BEA 2010 Bookscopes

BY MICHAELANNE AND ANGELA PETRELLA

Here are your official BEA Bookscopes! Open your hearts and minds to our visions of the future…they're kind of like horoscopes, but tailored specifically for book people. We hope you find peace-loving and neutral forecasts that are broadly accurate. Remember: You are predictable.

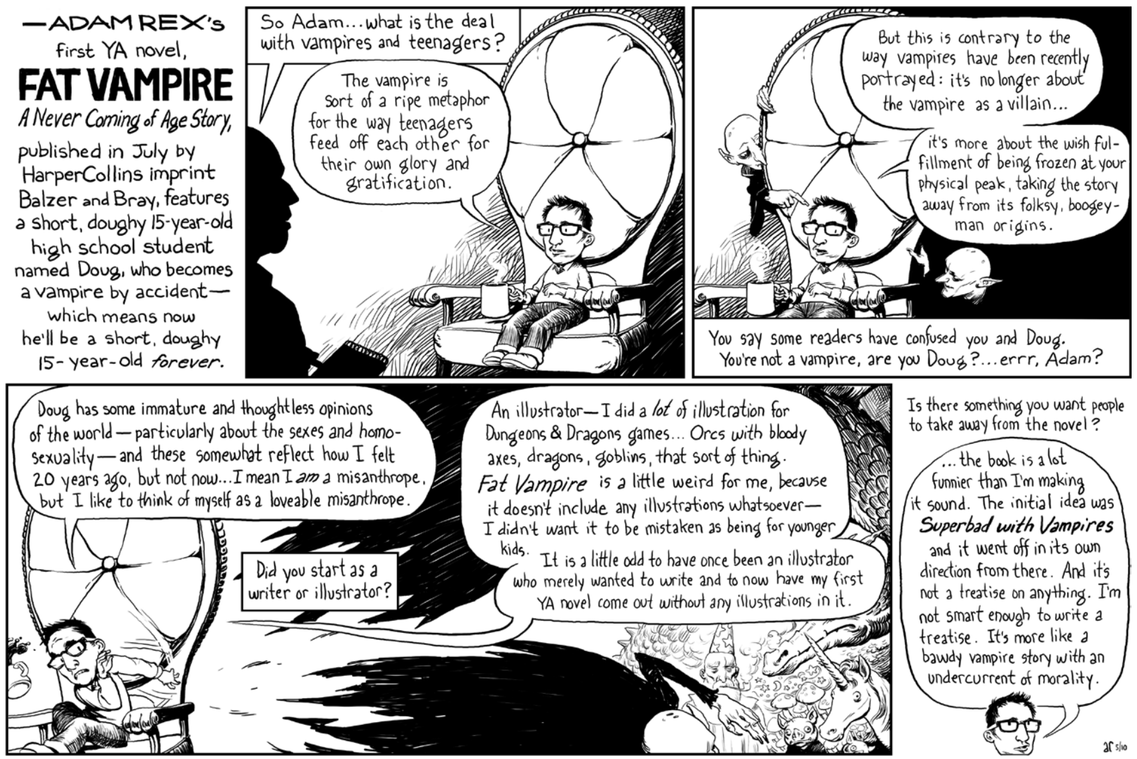
Authors: You are working on something huge this month. You wrote down the protagonist's name/title of the book, but then you crossed it out. This is a mistake. You were right to name the titular character Shale. It's the perfect combination of androgynous and famous sounding. There will be Team Shale shirts, Shale costumes for Halloween, and Shale glitter. Shale will be the best selling young adult fiction book for at least six weeks. You don't even need a plot. Your industry connections will clinch Justin Beiber as the lead for the movie. Gotta start working on that screen adaptation by this weekend! *Shale 2: Sparkle Blood* will be a natural sequel, but don't be disappointed if it goes straight to DVD. Helpful tip: We are bored with Shale already.

Critics: Goodness, Critics, you are feisty this month! You are feeling the power of your own brilliance rushing through your veins with every new book you devour. Your fingertips crackle with actual electrical current as your head involuntarily snaps back toward the parting sky. You'll scream wildly as your whitened eyes extract the sun's energy in a concentrated beam of nature-perverting fire. You are experiencing great confidence in your work—perhaps too much so. Be careful with your energy levels, Critics. Helpful tip: Here are some pre-fab, catch-all, one liners that you can use to fill out those reviews: "What it amounts to, is an entitled WASP droning on about first world white people problems," "Clumsy, unholy prating from a state-school educated philistine," or "He/She is the Patton of this Chernobyl of a Caligula."

Publishers: This month has been confusing. You have been waking up at 6 a.m. in a sweaty, manic state. You pace around the house dumping energy shots into your coffee and then decide to approve all books that start with the letter X. X is a good letter. It's a great letter. Sexy. Xexy. Snorting your Xanax seems like the perfect escape at noon but don't do it. You are mostly doing it because of the X thing from earlier. You will end up signing on to your

(*continued on next page*)

Stephenie Meyer Tells All! (Okay, not true, but this is an interview with an author from Arizona who writes about teen age vampires and is also really, really cool.)



(*continued from previous page*)

AOL account and ordering a FlowBop like last time, which turned out to be a black metal half-circle, ratchet strap, and three "tension" rods that didn't seem to take any recognizable shape. Helpful tip: Avoid the bearded intern. Don't let him follow you out to lunch because then it'll become a "thing."

Booksellers: So you're sitting near some booth on a chair that you've usurped, on your phone dealing with some pseudo crisis, and suddenly you have an amazing idea that nearly knocks you onto your haunches. You hurriedly search the Internet to see if it already exists in some form. You see that your search does not yield results, but instead asks you, "Did you mean bird farm?" It is not what you had in mind but pursue the enticing link further. An hour goes by and your assistant frantically texts you back, "Well what is this amazing idea?" You text her and tell her to arrange a display near the back corner to look like a farm with birds made out of books. She texts you back six question marks. Just know that you did the right thing and she will figure it out. Helpful tip: The customer is not always right. You are.

Readers: You will fall in love with so many new authors this month! You have the leopard shifter fever and can't wait to buy *Wild Fire* by Christine Feehan. Your Facebook friends (that haven't invited you to join their book club because they are backstabbing sea beasts) seemed to really enjoy it! Also, we heard from a reliable source that the Oprah's annotation of the Bible is already at number one even before its 2012 release. Get on the waiting list now. Helpful tip: As a reader, you may feel like you don't know enough about current literature, or culture for that matter. Just use the following buzz words to be able to kick-start any book-related conversation: Darkly, Organic, Prating, Foreshadowing, Philistine, Xexy, Mandate, Hummus.

Librarians: Oh snap, Librarians. Even though you didn't start the war, you are certainly a part of it now! You know what war I'm talking about. It's the one between the Special Collections people in the basement and the Archivists in sub-basement 2. They are warring over turf more fervently than ever. The library must consolidate the two factions as they have taken to mid-day chanting protests against one another and have been spray-painting phrases on the walls such as "Go back to the museum where you came from, Archives," and "SAA Forever, Collections For Never." The best thing to do is to allow it to spiral out of control until one group prevails. Helpful tip: After the infighting stops, their sights will turn toward Reference and other upstairs offices. Create a new threat to deviate attention. Mention the laziness of Systems Librarians and gesture a slicing movement towards your throat.

Michaelanne and Angela Petrella serve as prognosticators-in-chief for the San Francisco Panorama, published by McSweeney's. They are available for private consultations.

Teenage Thumb Tribes: Why Cell Phone Fiction is Part of Publishing's Future

BY JACOB LEWIS

When I was seventeen, after reading *Portnoy's Complaint*, I sent an adoring note to Philip Roth. It was a revelatory book for me, and I wanted to tell him how drawn I was to it. He never responded.

I met Philip Roth a while back, when I was the managing editor at *The New Yorker*, but I didn't have the guts to say anything, even though the fact had been nagging me for a very long time. By then—I worked at *The New Yorker* for twelve years and at *Conde Nast Portfolio* for another two—I fully understood the distance we maintained between writers and editors and our consumers. You could see it in the formatted rejection letters and the dismissiveness with which we sent callers to the 'readers services line.'

I now run a mobile publishing company for reading and writing young-adult fiction called Figment, which will launch this summer. Figment is a user-generated community for teens. It's a creative space for where teens can read great content, write unfiltered stories, and share them on the web and mobile phones. We aim to connect an active amateur community with the professional one, and insure everyone gets a response.

The idea for Figment comes from a *New Yorker* article, written by my former colleague and now partner in the business, Dana Goodyear. She wrote about a phenomenon that exemplified techno-phile Japan: adolescent girls

were writing, sharing, and reading novels on their cell phones.

In Japan, the Internet and its communities have long existed on mobile phones. An entire generation has grown up using cell phones to communicate, shop, watch television and movies, read books, and create content in ways that Americans have only begun to explore. Japanese teens type so much on their phones that they are called oyayubizoku, "the thumb tribe."

In America, 75% of teens have a cell phone, an equal number use social networking sites and, most impressively, more than a third of them send over 3,000 texts per month. 100 times a day. 10 times an hour. This is our thumb tribe.

One aspect of the Japanese model that is particularly compelling is the intimate relationship created between writer and reader. Delivered to a cell phone, a story may be psychologically on par with a private email or text message. There is an immediacy implicit in the distribution mechanism alone. Fans of cell-phone fiction rightly see themselves as the peers of the writers they admire, and they follow that author and their work as if they were friends. The storyline is beside the point. It's the community, the technology, and the belief that something powerful will emerge.

The Internet is as much about community as it is about distribution and commerce. Japanese publishers understand the power of online and mobile communities and have sold millions of copies of books that are free online. American publishers and authors are just beginning to understand the power of their participation in social media, though their efforts have been tepid. Setting up a fan page and a web site and waiting for people to join doesn't mean you're participating. Think of the associative quality of some brands: Coke has over 5.5 million fans on Facebook; Random House has just over 3,000.

Put that in the context of the collective power of teens, who have long been underserved by the traditional review apparatus, and the success of young-adult fiction, which is huge. Teens, through whatever means were available, created a viral network to share what they like long before we all discovered the distributive power of Facebook and Twitter. Teens rely on each other. They want to share what they're reading, and they want to tell the author what they think about what they're reading. They expect and they demand a response.

As a reading and writing community, Figment will offer a place for teens to engage with peers, with authors, and with content. They can read a serialized novel by a friend down the block or a short story by their favorite author anytime, anywhere—on their computer or their mobile phone. They can write a haiku or a 90,000 word novel while riding the bus to school. They can pick and chose, share and exclaim, write and review. I'm sure that the young people who use Figment will think of ways of telling stories that nobody has ever considered before. The fictive possibilities of the Internet are limitless.

At Figment, our stories will begin with our users. Our users bring stories to us. And publishers will want to bring stories to them. The world of literature becomes a community, enabled by technology and emboldened by participation of every member.

The Internet has been wondrously destructive to the traditional media's business models. But we in traditional publishing never really tried to get along with the Internet. We produced content much as we always had. We were imperious to our audience and dismissive of the shifting boundaries. We didn't realize that in the future, everyone's letters will be answered.

VISIT ONLINE: Figment will be available to select audiences through a limited beta release this summer. To receive an invitation to participate in Figment this summer, sign up at figment.com.

Q&A: *Bamboo People* by Mitali Perkins

INTERVIW WITH MITALI PERKINS

In *Bamboo People*, Mitali Perkins takes readers to war-torn Burma (not "Myanmar" as she explains in her author's note), dividing the novel into two halves narrated by teens on opposing sides of the conflict. Throughout, it follows the stories of 15-year-old Chiko, a Burmese boy who is kidnapped and forced into the military, and 16-year-old Tu Reh, a Karenni boy living in a refugee camp who discovers a seriously wounded Chiko in enemy uniform in his path. Here, Perkins tells *Kirkus* how she came to write the book.

This is not a part of the world that's often explored in literature. What drew you to it?

I lived in Thailand for three years, about ten years ago. We visited the refugee camps along the Burma-Thai border. Ever since we came back, I've kept close tabs on friends working in the refugee camps and along the border. Life has gotten harder for them since we were there. It's an attempt at genocide of the indigenous people by the military. I wanted to shine a light on that area of the world.

How did you choose this structure?

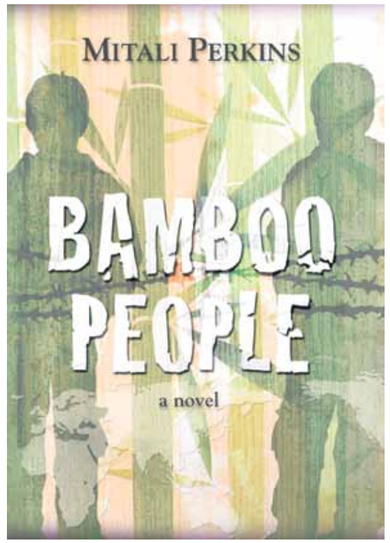
It started as a picture book with Megan Tingley at Little, Brown. She really helped me with this book. I wrote Tu Reh's side of the book first. Megan felt it was too one-sided, dealing with the issue of anger and lack of forgiveness. My own family history has some of this in it. Megan said, "You have to show the other side of the story." That was a decade ago.

Tu Reh's half begins when he finds Chiko. When Tu Reh's father says, "I'm going to stay like the bamboo, Tu Reh. I want to be used for many purposes," he suggests that we always have choices.

Each decision that we make leads either to a world of destruction or a world of healing. The choices you make as a teenager do have an impact.

You said that your own family history shares something in common with Tu Reh's situation.

My grandfather had a juice farm in Bangladesh and had to flee in 1947. He was Hindu, and Muslims took over the land. We started from scratch in Calcutta. He was very poor, and he'd been very rich. He died of unforgiveness and bitterness. Years later, I went to the farm; the guy was terrified because he thought I was going to take legal action. But I wanted to offer some gifts. I said, "We've been blessed in our lives, we want you to be blessed in your life." We had tea. Seven generations of my family lived in that house. They gave me fruit from the trees that my grandfather had planted. That idea was in my mind: "What would have happened if my grandfather had forgiven them?"



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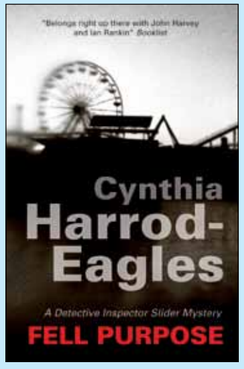

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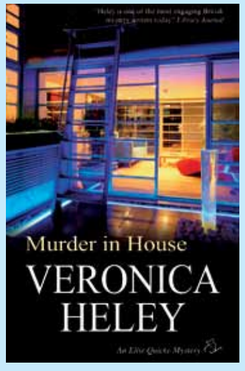

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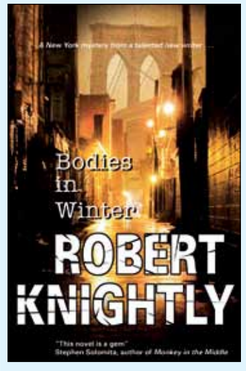

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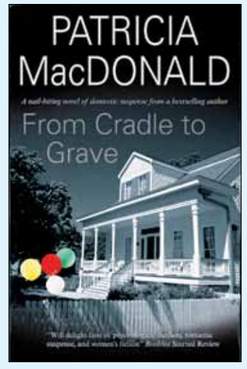

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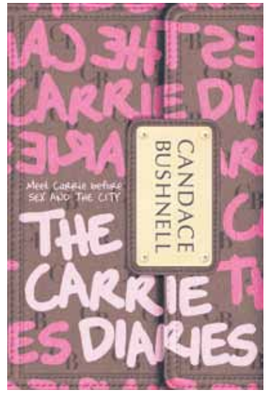
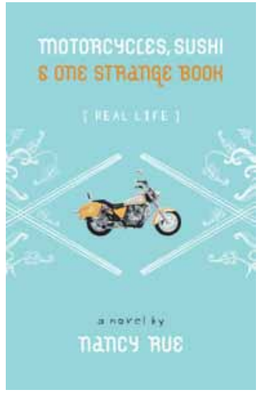
BEA BOOK REVIEWS CHILDREN'S

THE CARRIE DIARIES by Candace Bushnell



Before she made a name for herself as a New York City sex columnist, Carrie Bradshaw lived in a small Connecticut town and navigated the perils of high school, the events of which she narrates here in the present tense. She dates the new bad boy, Sebastian Kydd, but his reputation as the school Lothario drives a wedge between Carrie and her best friend. At home with her father and two younger sisters, Carrie mourns her dead mother, a declared feminist with a passion for fashion. Whether she faces the wrath of the most popular girl in school or the decision to have sex with Sebastian, Carrie handles her stumbles with courage and wit. Academically, she's got Ivy League brains and a talent for math, but her dream is to become a writer, and thus does Bushnell set up Carrie's future. Teen fans of *Sex and the City* will easily recognize the Carrie they already know and love, but this book can stand alone. Yes, the sex, drugs and drinking will titillate, but Carrie's sharp observations of her peers and human relationships give the book smart, sassy intellectual power. (*Fiction. 14 & up*)

MOTORCYCLES, SUSHI & ONE STRANGE BOOK by Nancy Rue

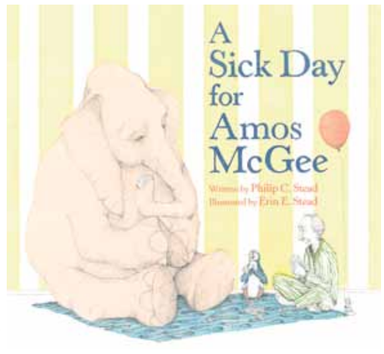


When Jessie's long-lost father calls her out of the blue one day, she'd just as soon he vanish again, but she finds herself stuck with him anyway when her bipolar mother attempts suicide. On the flight from Alabama to Florida she picks up a beat-up old book and despite herself—her ADHD has not helped to foster a love of reading—finds it has something to offer. So does her newfound dad, his bratty daughter and his crew of friends, including a sushi chef and his wife and an appealingly gap-toothed boy. Rue takes a predictable arc—troubled girl is rescued by her reformed, born-again father and biblical truths—and freshens it with a hugely sympathetic protagonist-narrator, mostly genuine supporting characters and a well-realized setting (a St. Augustine motorcycle shop and environs). The smart-mouthed "Real Life" book is both a Bible in teenspeak and a character, "speaking" to Jessie and uncannily anticipating her needs. At the end, Jessie leaves it for another needy soul to find. Here's hoping the next entry in this new series lives up to the standard set here. (author's note, scriptural guide) (*Fiction. 12 & up*)

SPACEHEADS by Jon Scieszka and Francesco Sedita Illustrated by Shane Prigmore

P.S. 858 fifth grader Michael K. had hoped for a normal first day in his new school, but what he gets is crazy-weird. He's paired with two other new students, Bob (who talks like a commercial) and Jennifer (who sounds like a wrestling announcer), who seem to know him and who think he can do anything. They and their loquacious hamster, Major Fluffy, even say that they are aliens sent to Earth to recruit SPHDZ. They are sure Michael K can help them recruit 3.14 million kids—if not, the Earth will be turned off! While Michael K. is trying to figure out how to escape or at least mitigate the total weirdstorm, Agent Umber of the Anti-Alien Agency is hot on the trail. With this series kick-off, Scieszka and Sedita have just written the book (literally) on how to integrate new media into a "traditional" book for children. The story's websites are all functional (not to mention funny) and extend the narrative. Prigmore's black-and-white illustrations are a perfect match; in fact, artwork and text have rarely worked so well together in this format. Hysterical, sneakily instructive fun. You will be SPHDZ! (*Multi-platform science fiction. 7-12*)

A SICK DAY FOR AMOS MCGEE by Philip C. Stead Illustrated by Erin E. Stead



Amos McGee, an elderly zookeeper, enjoys a clockwork life (one teaspoonful of sugar for oatmeal, two for tea and the number five bus to work) until the sniffles force him to stay in bed and miss his daily visits with animal friends. Fragile, gangly Amos, in striped pajamas and ill-fitting zoo uniform, appears as crushingly vulnerable as a child. Children will immediately like and understand him, as they too take comfort in reassuring routines—and would certainly love playing chess with an elephant or running races with a tortoise! Muted greens, browns and blues dominate pages, while brighter yellows and reds leaven the palette's mild melancholy. Erin E. Stead's beautifully wrought woodblock prints and pencil work create almost painfully expressive characters. Wrinkles and crinkles describe the elephant's sagging mass and the rhino's girth, as well as their keen sensitivity. Owl's furrowed brow communicates deep concern even as the group heads to Amos's home to check on him. This gentle, ultimately warm story acknowledges the care and reciprocity behind all good friendships: Much like Amos's watch, they must be wound regularly to remain true. (*Picture book. 2-6*)

Self-publishing 2010: Where Old School Meets the New

BY PERRY CROWE

"Self-publishing means freedom, choice and not having to wait," said author Isobella Jade, who wrote her memoir *Almost 5'4"* on floor-model computers at the Apple Store. For Jade, and hundreds of others in the self-publishing industry, "doing it yourself" also meant not having to wait for Tuesday's official opening of BookExpo America—they descended upon the Javits Center in New York City on Monday for the first-ever BEA DIY Authors Conference and Marketplace.

The event, presented in association with *The Writer Magazine* and *Gotham Writers' Workshop*, featured a day's worth of programs and breakout sessions designed to guide authors through the rapidly changing and fast-growing world of self-publishing, from manuscript preparation to marketing their books. Panels included book buyers, booksellers, print-on-demand houses, upstarts, established industry leaders and authors.

"We are providing information so that authors can make informed decisions," said Mark Dressler, programmer of convention events for BEA. "These are curated service providers."

Marvin D. Marable traveled from Fredericksburg, Va., for the conference. As a self-published author, he is using self-publishing house CreateSpace to release his true-crime book *Deadly Roses*. Marable said that he found CreateSpace's editorial notes tough at times, but admits that working with the staff improved his book. "The editor challenged me," he said. "I liked that."

> "Self-publishing means freedom"
>
> - Isobella Jade

In one breakout session, Jason Kuykendall, senior business development manager with Kindle Self-Publishing, presented Amazon's "digital text platform," which allows authors to upload text to Amazon's website, set a price and immediately make their publication available for purchase via Amazon's Kindle. The program also works on other devices, including iPhones, BlackBerries, iPads, Androids and personal computers—anything that supports Kindle technology. As an example of Kindle Self-Publishing success, Kuykendall used the story of J.A. Konrath, who says that he earns $70,000 per year selling his 14 titles on Kindle.

Not surprisingly, many presentations focused on advances in technology. New York City-based SharedBook offers the ability to aggregate content from multiple websites and publish it in print, which could be a helpful tool for bloggers seeking to compile their entries into a single publication. Austin, Texas-based eBook Architects format and redesign manuscripts specifically for the Kindle. BookDaily, a division of ArcaMax Publishing based in Newport, Va., uses a syndicated-news model to send direct e-mails, offering samples of books directly to subscribers. And FiledBy in Nashville is a social-networking website for authors to post their profiles and link to others.

And while technology continues to play a larger role in self-publishing, many authors still praise decidedly old-school routes to getting the word out about their new books. Author Mary-ann McFadden traveled with copies of her book, *The Richest Season*, packed in her trunk and developed personal relationships with independent bookstores. With the book set in both New Jersey and South Carolina, McFadden reached out to retailers in those two locations first, noting the natural hook. "Start hyper-local," she said. "And go from there."

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Shanda shines with literary stars!

★ Panel at BEA: Shanda Bringing Literature Online and Comparing Experiences Between China and the US, Wednesday, May 26, 2010, 2:00 - 3:00 pm, Room 1E02, Jacob Javits Center, New York, NY.

Shanda Literature Corporation (SDL) is a leading online literature company. Its parent company is Shanda Interactive Entertainment Limited (NASDAQ: SNDA). It operates six literary websites in China. It has taken up more than 90% of China's online original literature market. With a database of 3 million user-generated titles, almost 50 million pages worth of original Chinese literature has been accumulated in its data bank, which is still increasing at the rate of 60,000 pages a day. The average daily page view is around 400 million. The portal has attracted more than 60 million registered users and 930,000 online authors from more than 200 different countries and regions of the world.

More than 10 Chinese online writers are making more than 1 million Chinese Yuan (about US$160,000) per person per year by writing at Shanda' s websites.

With the scalable pay-per-read business model, SDL is on the way to globalization. The first subsidiary in Singapore has started operation while the second in U.S. is in the pipeline.

Highlights from the German Book Office Rights List

BY HELEN GREGG

Twice a year, the German Book Office New York compiles rights lists of adult fiction, adult nonfiction and children's books from Germany available for translation in the United States. These titles include award winners and popular books from German-language authors. Several grants are available to subsidize or completely cover translation costs.

AXOLOTL ROADKILL

A sensation when first published in Germany, the debut novel from seventeen-year-old Helene Hegemann tells a story of young female alienation set against the backdrop of an emotionally empty Berlin upper class. Protagonist Miffi's forays into drugs, sex, and rage are shown to the reader through diary entries, emails, text messages, drug-induced hallucinations, and the fragmented perspective of a girl too experienced to grow up. The title itself suggests this paradox – an amphibian that never undergoes metamorphosis, crushed under wheels that did not even slow down.

IT WASN'T ME

A top seller in Germany, award-winning Kristof Magnusson's new novel alternates between three narrators, an investment analyst, a writer, and a translator, weaving their stories together seamlessly until the final act of the book finds all three in a small café, sharing a bottle of champagne. Set against the foreboding of crashing financial markets in Chicago, Henry, Jasper, and Meike chase each other and their fading careers, and they each struggle to move forward after realizing their best work is behind them.

PLAGIARISM: A LITERARY HISTORY

In his new work, literature and cultural studies scholar Philipp Theisohn offers a fresh — and less literary — view of literature by revisiting the controversial discussions on authenticity and originality. Drawing upon historical examples, he traces the burnt path of plagiarism from the Roman Empire through the present day, tracing changing definitions and levels of tolerance for this literary larceny, and uses his results to identify the cultural contexts that have shaped our views of plagiarism, and literature, throughout history.

THE SECOND CODE: EPIGENETICS, OR HOW WE CAN DIRECT OUR GENETIC MAKEUP

In the nature versus nurture debate, epigentics may offer a compromise. In one of the first commercial works on the subject, Dr. Peter Spork explains how environmental factors can affect how DNA is inherited, giving a basic and comprehensible introduction to the new science for nonscientific readers. The work also discusses the possible applications of epigenetics, including new paths to longer, happier lives.

THE CHILD ARTIST'S DOODLE BOOK

Artists from the studio cooperation LABOR, including Philip Waechter, Anke Kuhl, and Jörg Mühle, have teamed up to create this exciting and interactive book. Appropriate for children of all ages, the book provides an opportunity for every child to express his inner artist, maximizing creativity and providing hours of artistic fun.

For more information and to view the complete rights list, visit the GBO during BEA at booth #2341 or go online to newyork.gbo.org.

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